

FOOTLIGHTS, SPOTLIGHTS, PHOTOPLAYS

THE GREEN FLAG IS LATEST PLAY

Keble Howard's Newest Is
Acclaimed a Success—Famous Actors to Play.

Mr. Keble Howard's new play, "The Green Flag," which Mr. Arthur Bourchier has produced may be acclaimed a success. It is most brightly written. It has some genuine human nature in it. It is delightfully free from the rather priggish sentimentality into which Mr. Howard has fallen in times past. It is above all things promising. There are bits in the dialogue which show that we may have a really fine comedy any day from Mr. Howard. But "The Green Flag" is hardly that comedy, for the simple reason that Mr. Howard has not dared to let it be so. He starts, to be sure, with the mistake of trying to mystify us in the first act—a cardinal sin in comedy—but he had just recovered from this, and was really beginning to win our interest for the people and the play, when suddenly, like Von Kluck before Paris, he gave up the game, and veers aside into a mere three-act and two ladies farce, which, of course, kills all higher hope. From that moment the play begins to "guy" itself. Such a pity! And all the while there was the quite appealing story waiting to be heard of a certain Janet Grierson (Miss Lillian Braithwaite) who was in love with Lord Milverdale, then in America, and was pursued by Lady Milverdale (Miss Constance Collier) with insatiable but ineffectual malevolence. Not at all a bad idea for a comedy—this of making the wife of a sort of comic villainess and of making a sympathetic heroine out of the other lady, who was quite honest and charming, but was just troubled with an unfortunate affection for Lord Milverdale. It was normal and excellent, too, that Janet should come to consult her lawyer friend, Sir Hugh Brandreth, K. C. (Mr. Arthur Bourchier), and tell him all that was in her heart. His advice against her intended trip to meet Lord Milverdale in America was, of course, as sound as common sense could make it.

I must confess that I wanted Mr. Howard to go on with this always fruitful theme of the candid lady, who was being acted by Miss Lillian Braithwaite with peculiar beauty and gentleness and sincerity. I should even like to have seen Lord Milverdale—if he could either have been brought back from America or be supposed never to have gone there after all, and to have found out whether he was worthy of Janet's devotion. But Mr. Howard would not allow this. Lady Milverdale must needs turn up in Sir Hugh Brandreth's chambers, and all the rest of the act be wasted in a game of peep-bo in and out of the K. C.'s bachelor bedroom, where each of the ladies hides in turn. There is another dose of sheer farce in the next act, and although Janet is allowed a moment's appeal to the audience's sympathies, just at the end, in rebuking Lord Milverdale "for his own sake," it is too late to do much with it. So "The Green Flag," as it stands, must be voted a tantalizing rather than triumphant medley.

In the playing, Mr. Bourchier is not likely to be exhausted by the call made upon his powers as Sir Hugh. A good consultative manner, and the thing was done. Still, the "it was" Miss Lillian Braithwaite, as Janet, was exceedingly good—just the right pathos, with a certain delicate sense of humor, and yet a fine dignity of confession. Miss Constance Collier, as Lady Milverdale, was obviously enjoying herself immensely, dressed out in a Queen-of-Sheba gown.

Mary Pickford Married Again To Same Man

Little Mary Pickford and Owen Moore, her husband, were married at San Juan Capistrano, Cal., on April 24th. Father O'Sullivan, parish priest, performed the ceremony in the old chapel, which resounds with ancient tradition. The reason for the second ceremony was that Mr. and Mrs. Moore might be married according to the rites of the Catholic Church, the former ceremony having been performed by a Justice of the Peace. Little Mary was confirmed in the Church of Our Lady of Guadalupe, in Los Angeles, about a month ago. Donald Crisp stood up with the couple. The wedding ceremony followed immediately that of Allan Dwan and Pauline Bush, and the merry party had the wedding breakfast under the big trees surrounding the church.

WHAT THEY ALL SAY

Or, proof of the undeniable fact that if you think you can please all the people all the time you need a wrench to tighten your nut.
"What do you think of Charlie Chaplin?"
"Oh! I don't care for him at all!"
"You don't?"
"No—He's too rough for anything. I can't laugh at his stuff for a minute."
"I think he's simply splendid."
"Not for mine—I never go to see his films."
"What do you think of Mary Pickford?"
"As sweet as she CAN be—a perfect darling."
"Well—do you know, I think she's dreadfully overrated. I never cared for her very much."

All of us, bless our independent hearts, must have our own estimates of this and that, and moreover, are entitled to them, but as somebody or other says:—"Why make your own pet decision so emphatic? There's a ton or so of difference between:—"I think Charlie is rotten"—and—"Charlie is rotten."

After our little, feeble, personal opinions have beaten themselves into a thin froth against the shores of time, that bigger, surer verdict will

stand. What a million people think is more interesting than what an individual thinks. And so—when little Mr. Pop-up, or George Groucho snorts out a statement to the effect that:—"Oh! Mary Pickford is punk," we sort of smile and revive a memory picture of a world of folks who just naturally love the ground the little lady walks on.

THE LIMIT REACHED

A moving picture company, intent on taking the last three reels of a big feature, found it expedient to stop off at a very small but very picturesque little Georgia town, where the scenic investiture was quite to the director's liking. Three days afterward this item appeared in the local paper:—

"This village is not against the moving folks coming here, but there is a limit, isn't there? And we want to tell why. Those folks got a big automobile from Harvey's and clumb into it and have been going all around the place taking things. They went and took part of Fred Meyer's mill on the Kennesaw Road, and his relatives and the Picnic Grounds at Do-Little and a part of the Southern freight yards, but when they made out that the front entrance of the Second Presbyterian Church was a low-down saloon and stuck likker signs all over it then we got to speak editorially."

STAGE PROPS.
"Miss Rabbit's Foot" is the lucky title Klaw & Erlanger have selected for a translated German operetta.

James Powers is going to appear in a new play next season which he, George LeBaron and R. H. Burnside are now writing.

Margaret Dale will be the leading woman with E. H. Sothern during his engagement at the Booth theater next season.

Up at Lake George resting is Frances Starr. In the fall she makes a tour of the big cities in "Marie Odile."

The Aborns have withdrawn their grand opera company from Baltimore, the project not panning out as they expected.

"The Nettle," by John Glaser, Philadelphia, has been accepted by Grace La Rue as a possible starring vehicle for next season.

The "Serge de Diaghilew Imperial Ballet Russes," which is claimed to be valued at \$500,000, is to be seen in Chicago next season. The Metropolitan Opera Company of New York will have charge of the Chicago engagement.

Gus Edwards' "Song Revue" is being used as a tabloid in three towns. The act traveled toward New York from Texas and was placed to take up the entire running time of a show in Madison, South Bend and Rockford.

G. W. Anson, who has been for many years a member of Sir Herbert Beerbohm-Tree's companies at His Majesty's Theater in London, has been prevailed upon to continue with Miss Illington next year in the powerful play of Henry Arthur Jones, "The Lie."

There have been several booking meetings at the Western Vaudeville Managers' Association offices lately at which only written descriptions of acts are used. The agent places the name and description of the act in writing and hands it to the general booking manager, who in turn passes it on to the bookers. Much talk is saved this way. The price also is included in the written descriptions.

The report went up and down Broadway this week that Julia Marlowe had retired from the stage for good. Friends of Miss Marlowe say that they feel reasonably sure that Miss Marlowe will be more active than ever when the new season returns. Miss Marlowe has rejected all offers to enter the picture field. She and her husband, E. H. Sothern are taking life easy this summer.

Representatives of various railroads have been holding conferences in the East to see what can be done about the demands of the theater managers that traveling companies be given a reasonable rate next season. The managers say that under the new rate it will be impossible to send large companies on the road as the transportation will eat up all the profits.

The play in which Ralph Herz has been appearing on tour and which at one time was named "Wild Game," has been permanently shelved by the Shuberts. It was intended to open in New York this month, but the road reports on the production were such that it was decided to send it to the storehouse.

THE ORCHESTRA THE ACME OF EFFICIENCY

(From C. A. Ellis, Symphony Hall, Boston, Mass.)

A very novel thought which undoubtedly rests on the solidest kind of foundation in fact has been evolved by Harrington Emerson, the foremost efficiency engineer in the United States. It is that a symphony orchestra, of which the highest type in this country is the Boston Symphony Orchestra, is the finest example the world has yet produced of immeasurably high ideals, calling for the greatest individual excellence before any worker is admitted and is, as such, a model of efficiency in methods and results which is worthy of the closest examination of any manufacturer. Mr. Emerson in a course of lectures on efficiency at Johns Hopkins University recently made this very striking illustration of the point he wished to press home and at the request of the management of the Boston Symphony Orchestra made good enough to develop it to some length, adding the very pertinent remark that in doing this he wanted to convert others to make them run their factories as if they were orchestras.

According to Mr. Emerson there are

"FOUR FEATHERS"

The superb five-part picturization of A. E. W. Mason's greatest English romantic novel will be shown to-night for the last time at The Ogden Theater. If you fail to see it, you'll miss one of the most gripping and artistic productions ever filmed. Howard Estabrook, star of "Officer 666" takes the leading role; he is supported by Irene Warfield and an all-star cast. Tonight's program also includes the inimitable Ford Sterling in the half-hour screen scream, "Those Courthouse Crooks"—it's a two-part Keystone Master-comedy. Tonight's program is nearly two hours long; please come early. 5c and 10c for the best seats.

"MY BEST GIRL"

WITH MAX FIGMAN AND LOIS MEREDITH COMES TOMORROW AND MONDAY TO THE OGDEN.

Sunday & Monday

"My Best Girl," is a delightful comedy drama Channing Pollock and Renold Wolf. It's in five acts and over 200 scenes. Mr. Figman will be remembered for his work on the speaking stage in "Mary Jane's Pa" and in "The Man on the Box"; Miss Meredith's last appearance was in "The Woman" and "Help Wanted." Two great stars and a great picture. On the same program Charles Chaplin in his greatest comedy, a two-part Keystone scream, said to be the funniest picture Chaplin ever made. You'll regret it if you fail to see "My Best Girl" and Chaplin tomorrow night or Monday at The Ogden. 6 p. m. to 11 p. m. Usual prices.



Scene from "My Best Girl," Tomorrow.

Charles Chaplin

Many theater-goers say they are tired of Charlie and his "funny feet" but we believe you will thoroughly enjoy this two-part Keystone comedy:

"The Property Man"

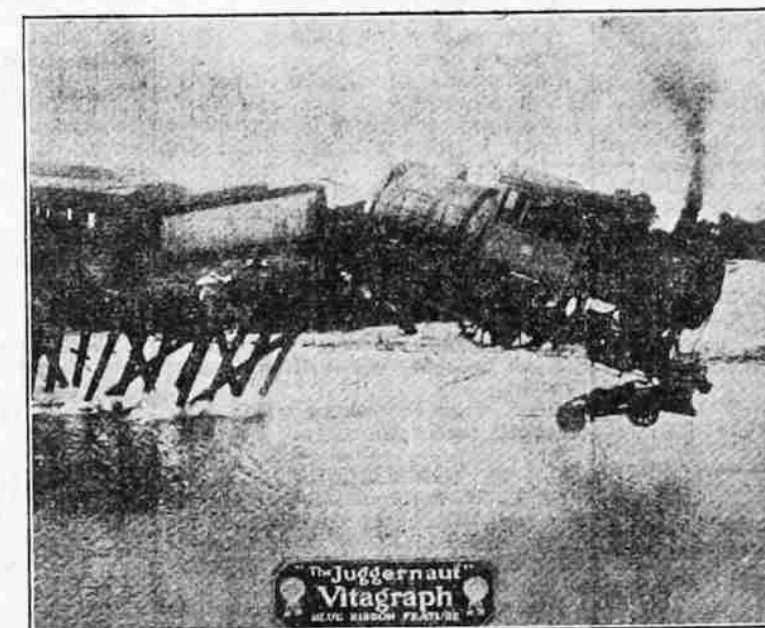
as it is said to be really the funniest picture Chaplin ever made. It's offered tomorrow and Monday only as an extra attraction with the great 5-part feature, "My Best Girl." A double-feature program at usual prices, 5c and 10c including boxes and divans.

"THE JUGGERNAUT"

THE COLOSSUS OF RAILROAD DRAMAS FEATURING ANITA STEWART AND EARLE WILLIAMS.

"Cost Doesn't Count"

The Ogden Theater does not hesitate to pay the price, however big, to get the best photoplays the world affords. "The Juggernaut" comes next Tuesday, Wednesday and Thursday and this is one of the very few cities in America where this costly, stupendous, sensational production will be shown at 5c and 10c—this policy has won for The Ogden an immense following of discriminating people who prefer big, artistic, high class productions to a vague chance on some so-called special prize. The prize is in the pictures at The Ogden, and "The Juggernaut" is one of the grandest photodramatic offerings ever seen in America.



It cost \$30,000 to wreck this train in the making of "The Juggernaut," at The Ogden soon.

The Colossus of Modern Railroad Drama
SEE IT TUESDAY.

"THE JUGGERNAUT"

If you want to see what Moving Picture realism can really mean, see The Juggernaut Tuesday. You will find the romance of the workaday world and with it one of the most thrilling incidents the camera has ever recorded. Nothing less than the wreck of an express train.

You see it all, the giant locomotive hurling itself with its train of cars through space into the rushing river below, you see the smashed up cars and struggling passengers, and seeing you have hard work to refrain from shrieking aloud. It is the sensation of a lifetime. The Juggernaut is a 5-part feature film and it comes to you direct from The Vitagraph Theatre, New York—SEE IT TUESDAY.

"The Cowboy and the Lady"

Hundreds of Ogden people recall with delight S. Miller Kent's appearance on the speaking stage here in the gripping drama, "The Cowboy and the Lady," several years ago. The marvelous 5-part photodrama of the same name and with the same handsome, compelling star is said to surpass the stage version in every respect. See this costly production of "The Cowboy and the Lady" next Friday and Saturday at The Ogden. There'll be another two-part Keystone Mastercomedy on the same program. Look at this list of great stars in great photoplays coming to The Ogden. No such stupendous productions ever were shown here before at 5c for kiddies; 10c for grown-ups including boxes and divans. A few of The Ogden's coming attractions:

Bessie Barriscale in "The Reward," a Mutual Masterpicture; Ethel Clayton and George Soule Spencer in the 6-part production of George Ade's "The College Widow"; Albert Chevalier and an all-star cast in the big production of "The Middleman"; Valli Valli in "The High Road"; the startling production of "The Sins of the Mothers"; an all-star cast in "Up From the Depths," a Masterpicture; Viola Allen in "The White Sister," a 6-part photodrama superb; Rose Coghlan in the 5-part production of "The Sporting Duchess"; Kathryn Williams in the sensational two-hour photoplay "The Rosary"; Edmund Breeze in "The Shooting of Dan McGrew"; Harold Lockwood in "The Secretary of Frivolous Affairs"; Willard Mack in "The Conqueror"; Madame Olga Petrova in "The Vampire"; Francis X. Bushman and Beverly Bayne in George Ade's "The Slim Princess"; Ann Murdock in "A Royal Family"; Gladys Hanson in "The Climbers"; all-star cast in Rev. Cyrus Townsend Brady's "The Island of Regeneration" and "Hearts and the Highways"; Dorothy Bernard in Charles Klein's "The District Attorney"; Harry Mestayer in Anna Katherine Greene's "The Millionaire Baby"; Frank Daniels in "Crooky"; William Faverham and Jane Grey in "The Right of Way"; Emmett Corrigan in "Greater Love Hath No Man"; Francis X. Bushman and Marguerite Snow in "Richard Carvel"; Orrin Johnson in "Satan Sanderson"; Edmund Breeze in "The Spell of the Yukon"; Ethel Barrymore in "The Shadow"; Emmy Wehlen in "When a Woman Loves"; Francis X. Bushman in "The Silent Voice"; Emily Stevens in "Cora"; Florence Reed in "Her Own Way"; Lionel Barrymore and Jane Grey in "The Flaming Sword"; Mary Miles Minter in "Always in the Way"; Romaine Fielding in "The Valley of Lost Hope"; Tyrone Power in the Selig Red Seal production of Charles Hoyt's "A Texas Steer"; and the Selig Red Seal productions of "Mizpah," "The Crisis," "A Black Sheep," "The Ne'er-do-Well," "The Circular Staircase," "House of a Thousand Candles" and "Whom the Gods Would Destroy"—the list might be continued indefinitely, but the foregoing should be sufficient assurance that The Ogden will continue to show "the world's greatest photoplays."—You should see these wonderful offerings; in few cities of America is the opportunity given amusement lovers to see such superb photo-dramas at 5c and 10c and no more. Of course, the stream of new 2-act Keystone master-comedies will continue at The Ogden with all the old Keystone stars and—here's great news—other stars who will appear in Keystone at The Ogden are: Weber & Fields, Eddie Foy, Raymond Hitchcock, Bert Clark, Hale Hamilton and Fred Mace. Read over this list again. It will help you to understand why, without free coupons or prizes, big throngs continue to fill this cool, comfy, homey theater to capacity at every performance. The prize is in the pictures, always, at

The Ogden Theater

"cooler than all outdoors"

thirteen principles to be followed to secure efficiency. These are: Definite Ideals, Common Sense, Competent Counsel, Strict Discipline, A Fair Deal, Special Reward, A Regular Score, Standardize Conditions, Standardize Perfection, Planning, Schedules, Dispatching or Execution and Records. These principles and ideals have been more perfectly applied to an orchestra than to anything else. They do not "over invest," as for example, use two violins where one will do; they use the right instruments and the right men for the purpose; they standardize the costs of preparation and of maintenance; they use every unit (whether person or instrument) to the full economical limit.

One of the biggest factors in the success of the Boston Symphony Orchestra is that every member of that Orchestra, from the conductor to its humblest member, is a specialist who holds his position from his ability to work at his speciality, whether it is playing a violin or playing a trumpet, or beating a drum, just a little better than anybody else, this verdict being secured through a severe competitive examination. In an orchestra such as the Boston Symphony there is no wasted effort. The bowing of the violins, the blowing of the wind instruments, the beating of the drums, are all according to set rules which practice has shown to be the best.

The idea is most interesting and will come strangely to business men who look upon an orchestra as a most unbusinesslike organization, yet it is easy to see that it is the most highly specialized organization that can be gathered together and when results are considered, the most economical.